smoke of Ithaca and the embraces of a simpler and more human spouse.

160.

ADVANTAGE FOR OPPONENTS.—A book full of intellect communicates something thereof even to Its opponents.

161.

YOUTH AND CRITICISM.—To criticise a book means, for the young, not to let oneself be touched by a single productive thought therefrom, and to protect one's skin with hands and feet. The youngster lives In opposition to all novelty that he cannot love in the lump, in a position of self-defence, and in this connection he commits, as often as he can, a superfluous sin.

162.

EFFECT OF QUANTITY.—The greatest paradox in the history of poetic art lies In this: that in all that constitutes the greatness of the old poets a man may be a barbarian, faulty and deformed from top to toe, and still remain the greatest of poets. This Is the case with Shakespeare, who, as compared with Sophocles, Is like a mine of immeasurable wealth in gold, lead, and rubble, whereas Sophocles is not merely gold, but gold In its noblest form, one that almost makes us forget the money-value of the metal. But quantity in its highest Intensity has the same effect as quality. That is a good thing for Shakespeare.